



Bob Bellini

Liv Taylor came to McGill last Thursday and played to a small, but enthusiastic crowd in the Ballroom. His concert included such diverse numbers as Ma Cherie Amour, Carolina Morning, Rubber Duckie and more. See review on page four.

Exotic coffee on campus

Coffeeshops are historically known as the wateringholes of struggling artists who meet to discuss their art and the purpose of life. Lovers arrange trysts there, and while mutually obliterating their surroundings, they contribute to the café atmosphere. People with a *jole de vivre* or at least a sense of curiosity congregate to meet one another or listen to a musician who is as much a part of the coffeeshop as the coffee.

Le Viaduct, a new coffeeshop in the basement of the McConnell Residence Hall, has the potential to be all of these things and more. After leisurely whiling away several evenings there, I commented upon this "weird potential" to co-founder Al Baptiste, a McGill student of music. "You know," he said, "that's just about the best way to put it. That 'weird potential' can develop in any of many different ways."

To co-founder Michael LeDonna it is "a bringing to fruition of symbiotic relationships. There are good coffees, good homemade foods, and a lot of it; it's cheap, and yet — to be honest with you — we still make money, so everybody benefits."

Baptiste, LeDonna, and third co-partner Anthea Stein agree that although the shop is located in a residence, one of its other purposes is to provide a common meeting place for on and off campus people.

Le Viaduct offers "Junior's Cheesecake" when the 383-mile import can be delivered to its sole Montreal outlet. Made with cream, not cottage cheese, it was lauded as "the best cheesecake in the world" in the 1975 Weekly Christmas issue.

Regular delights are baklava and other sweet Greek pastries, ranging in price from 31c to 47c; all-beef salami sandwiches, with more salami than bread for 73c each; and for the more calorically conscious, "Pauline's Compote," a concoction of stewed fruits, nuts, and spices, for 53c served with yogurt for 63c. Available cheeses depend upon St. Lawrence Blvd. economics; with the always available

Edam, cheese boards might consist of farmer, tilsit, havarti, or brie. These prices make as much sense as stores charging 89c instead of 90c for a package of split peas.

Le Viaduct's atmosphere combines some elements of Home, Ben's, and the now defunct In Concert. Every Thursday night features a live musician (paid in audience appreciation and food; a performer's best salary), and on all other nights jazz tapes are featured. Chess, backgammon, cards, and dominoes are available for those with other concepts of entertainment.

The idea of a coffeeshop at McGill was conceived last year when LeDonna, Baptiste, and Scott Kochman operated a spaghetti and pizza shop in a Molson Hall dormitory room. Their principles for running that shop were the same as Le Viaduct's, but it followed a fisherman's sporadic schedule. After consultation last semester with residence people, a \$450 grant from the Inter-Residence Council was provided, making the opening of Le Viaduct possible.

Le Viaduct is open from Monday to Thursday from 8:30 p.m. to about 1 a.m., and on Saturdays and Sundays from 4:30 to 7 p.m.

—Pauline Finkelstein

Backgammon B.C.

Backgammon has climbed the ranks of the world's most popular games; its only obstacle to the top is Monopoly, although it is fast approaching its own Boardwalk in total sales.

The Aztecs, Egyptians, Greeks and Romans all moved "stones" to make backgammon what it is today. Contrary to popular belief backgammon was played by all classes of people and was not just a pastime for the wealthy.

There is a legend that dates from the year 500 BC of a Persian king and his nobleman. The two men, engrossed in a game of backgammon, realized their positions were almost equal and that the next move would alter this balance. The king had the determining roll; he threw the dice and the

nobleman burst out laughing. He had the game in the bag. However, the last laugh went to the king, for the merry nobleman lost his head for his insolence.

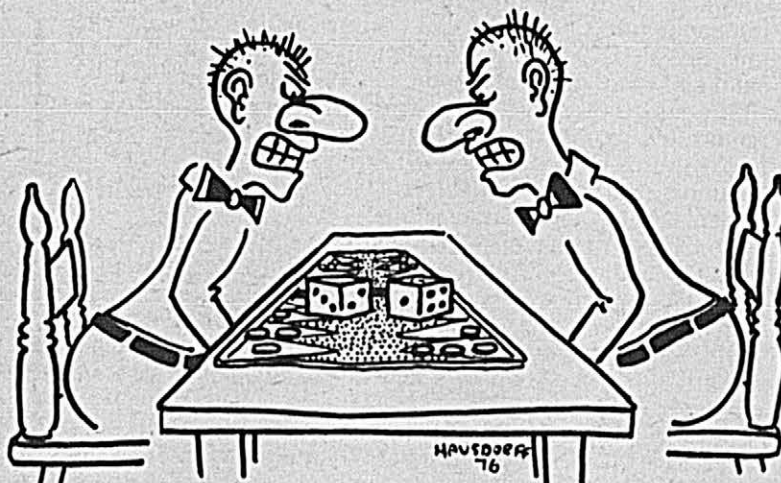
Backgammon as we know it now is probably far removed from what it was when played by the Aztecs or Egyptians. Edmund Hoyle codified the rules in 1743 and the only major change since then was the invention of "doubling cube" in 1923 which has enabled the stakes to be doubled indefinitely at the winning player's whim.

The rules of backgammon are easy enough for an eight-year-old, but to understand fully the subtle strategy inherent in the game, much playing time is necessary. Children like the game be-

cause it is fun, fast and exciting, but to the adult the game is a balance between chance and skill. Part of backgammon's fascination is that with every game played a new dimension is revealed.

Backgammon has evolved to all levels of tournament play. Sanctioned tournaments are now going on all over North America and Europe, catering to players of all levels and capability. Players can compete for Master Points only in sanctioned tournaments. These points are awarded by the National Backgammon Association whose head office is located in New York City. Beginner and intermediate players compete for Black Master Points and one must accumulate five hundred Black

continued on page six...



on the job



Reaching out you select from the rack of shirts a yellow dotted button-down, labeled Eaton's. You put it on, it fits and you buy it. Although this act of buying clothes is not uncommon, few people ever consider who makes, packages and delivers the garments they wear. *On The Job* by David Fennario, a Marxian Socialist from Point Saint Charles-Verdun, examines the development of a workers' strike in a local shirt factory in a very intelligent, trenchant way.

The beauty of Fennario's play is that it does not alienate members of the audience who do not share his political views. *On The Job* is unromantic; it points out the frustrations of four workers in one section of one factory. No revolution matures, just a strike that ends the same day. Although at first it is disappointing that they give up the strike, it eventually becomes apparent that this is what would probably happen in reality.

The strike is prompted by the new "tricky" manager's decree that they will not get half the day off. It is the day before Christmas which they have traditionally had off. Realizing that they are being forced to work they indulge in a bottle of alcohol and join together to discuss this injustice.

Gary (Jorma Lindqvist), a "retired hippie", is the most adamant of the bunch. It is he who directs the others' attention to the inequity of their lot. Lindqvist's development from an unlikely, precocious man to a discerning leader is done convincingly. He voices his belief that "this entire country is one big factory... It's going to take a revolution and when it happens you'll understand" to Billy (Griffith Brewer). Billy slowly emerges as the figure to whom both the francophone foreman (Edmond Grignon) and workers can talk. Brewer draws out the wisdom of Billy well, through the calm and tenderness of the broken old man he portrays.

The original set design created by Felix Mirbt is remarkable for its authenticity. The boxes piled in the background, the chicken-wire fence office and table scattered with Pepsi bottles and Mae Wests make it easy to forget that it is the Centaur stage.

One of the problems with *On The Job* is that the actors are sometimes too good and the characters, too intellectual. When the workers—Gary, Mike (Michael Rudder), and Jacky (Terry Haig)—are pretending to be on TV, their acting is so well timed and controlled that one buries the fact they are actually lower class workers and is reminded that they are professional actors.

Billy and Gary also appear through their conversation to be well-educated. This contradicts their primary roles in the play. However, this problem by no means obstructs the pace or concentration of *On The Job*. It is an admirable play that has made its way back to Montreal for the second time in a year and will be at Centaur I through February.

—Sasha Cunningham



Richler:

The Playboy interview with me is almost as fictitious as my fleeting imitation of Cary Grant. It is what I should have said, not what I really said. Playboy showed me a typescript of what I had said into their tape recorder, and it was obvious to me that I had at least one thing in common with Joseph Conrad: English was my second language. Unlike Conrad, I had no first language, so I went to work on the transcript with pen and pencil and scissors and paste, to make it appear that speaking my native tongue and thinking about important matters came very easily to me.

—Kurt Vonnegut

Mordecai Richler may be puzzled, perhaps even a trifle irritated to see that his McGill Daily interview begins not with a penetrating quotation from his own works, but with a seemingly irrelevant gem from the American, Kurt Vonnegut. But what could be more appropriate than the candid admission that the slick interview narrative, the articulate Q and A, does not honestly portray the exchange which took place during our interview with Richler?

There are many externalities involved in this type of encounter that give it a colour which just doesn't show up on the transcript. One such aside was the technical difficulty we had with the tape recorder. Richler, in response to our casual demand for an electrical outlet stated quietly, "I'd rather you didn't." He relaxed between thoughts, while our pens scribbled frantically away.

Richler had postponed the session continually for over six months, forever traveling, always writing. Our anticipation rose to such a level that we envisioned lofty, literary debates that would produce sweat and emphatic hand gestures—perfect three-shot poses of *Playboy* interview calibre. But the man remained subdued.

Several of the sure-fire, enormously provocative questions simply flopped: *Weekly*: Yes, of course, undoubtedly ...surely then this begs the question,

Mr. Richler, how do you interpret Vonnegut?

Richler: I haven't read him.

Weekly: (uneasy pause) Yes, quite.

There's the sickening feeling that you might be boring this important personage by gawking at the photograph of Richler and Richard Dreyfuss on the movie set of *Duddy Kravitz*, or the original Alsin portrait of Richler which is hanging on the wall as proof that this is indeed the right house. When the phone interrupted us, Richler answered with a polite, but bored tone of voice which was reminiscent of the way he had negotiated with the Daily.

"Okay Mr. Richler, we should be there by 4:30."

"Um, who's we?"

"Well, I had planned to bring a photographer." Had he really believed that we would show up in a school bus and that a whole bleacher's-worth of starry-eyed Daily staffers would parade in?

And during interview time, life seemed to go on in the Richler household. A mammoth, sopping wet dog burst in and refused to leave until he had coated everyone's cheeks with all of his spare saliva. The Richler children arrived home from school and their father greeted them with an affection that they're obviously quite used to. They were also quite oblivious to the strangers who are talking to Daddy.

But once his favourite Scotch is poured and the glass is in hand, Richler warms and the ice is broken. "Most people who call up don't really know anything about me," he confides in response to the observation that he has the reputation of being a real crabapple. "I don't care about my image."

Mordecai Richler, one of Canada's foremost writers and winner of the Governor General's award for fiction, is currently working on a long novel, *Gersky Was Here*. He would discuss it no further, saying it would violate a superstition he cultivates. What follows is a discussion in response to

Rags to Riches

mostly prepared questions. They are strung together for journalistic readability according to our whim. Remember, Richler had no tape recorder, either.

Weekly: In the *Apprenticeship of Duddy Kravitz*, Duddy's brother is a medical student at McGill. What did the image of McGill represent in the story?

Richler: McGill medical school was inordinately difficult to get into in those days, with the Jewish quotas and all. It was sort of a class break-through and a kind of emblem of success that every mother wanted for My Son The Doctor.

Weekly: There are some French-Canadian professors at McGill who will insist that the anglophones at McGill do not begin to understand the reality of the two nations in Canada. Do you agree?

Richler: For a long time, McGill was a dreadfully arrogant Anglo-Saxon citadel within Quebec. I'm not in touch so I don't know if it's still true.

Weekly: There was a certain leftist newspaper distributed on campus last year which reviewed the *Duddy Kravitz* film and attributed all the evils to the individualistic drives of a capitalist society which can't help but produce Duddys. Can you swallow that?

Richler: That's reasonable, but a little simplified. There's no equations or formulae to use to understand it.

Weekly: What makes Duddy run?

Richler: The novel speaks for itself.

Weekly: You once commented that in your student days, charged with juice and scorn and hope, it was the older generation which was emulated, but nowadays you see professors groveling before the young. Can you elaborate?

Richler: Well, I have spoken at several universities in the past few years and I was a bit dismayed at professors who pretend they're nineteen years old. They're modish, trendy, craven, totally ridiculous...

Weekly: Allow me to quote you: "They were vying incongruously with each other to say 'it's-not-my-bag' or 'out-of-

-sight', their potbellies bound punishingly tight in their Nehru jackets, ceramic pendants swinging from their knotted necks..."

Richler: (laughs) The longer a grown man stays at a university, the more he seeks adolescent approval. I don't think that's really his office.

Weekly: In an article written about your creative writing class, you were portrayed as gruff, cold and skeptical of anxious young literary aspirants. You told them that writing is a pretentious act, full of conceit and self-indulgence. Is there a philosophy behind that?

Richler: (laughing) That's a bit extreme. Many young people are mischievously encouraged in writing, often when they are not any good. You're not helping them at all in doing this. It's better to be straight. I even failed some people in that course and that was a first at Carleton.

Weekly: Why do so many young people think they want to write?

Richler: They don't want to write as much as become writers. The first thing they want to know is how much *Playboy* pays. It takes an immense amount of reading and most people are not willing to put in the time. Fewer people are into the novel nowadays since they are moving towards the superficial world of film. A lot of young people are ill-educated, illiterate, slothful and lazy. Most don't even own a copy of Fowler's. They think everything is happening to them for the first time in history. And most haven't even heard of Edmund Wilson...

Weekly: (muffled) Who?

Richler: The high schools are now really deficient. The classes are large, insulated and kids don't read enough. Expectations are very high and everybody wants to be chief.

Weekly: Do you think writers are born or made?

Richler: They're both born and made, I mean, talent is an accident and if you have no ear or feeling for language, then it just can't be helped.

Weekly: What then is your advice to young writers?

Richler: I don't have any advice for them. You shouldn't count on earning a living at it for a long time—I lived for years on no income. But there's a wealth of opportunity in Canada right now. I think the Canada Councils are magnificent.

Weekly: I notice you've been doing a lot of journalism. What is the difference between journalism and literature and how do you feel about commercial writing?

Richler: I don't object to commercial writing, it's not anti-social or evil. But 90 per cent of what is produced is not a contribution to literature. There's much more of an audience for trivia and fantasy chocolate, but the more they sell, the safer it is for the serious novel. I'm glad for that. There's only an audience of 100,000 or so for serious fiction.

Journalism gives me a chance to go places that I would not ordinarily go. I take it very seriously. But I don't know about some of this new journalism. I mean, Norman Mailer is extremely talented, but people like he and Tom Wolfe are dangerous models. It's personality journalism with themselves at the centre. I regret that Norman Mailer hasn't retreated to a room instead of going out to celebrate himself.

Weekly: Do you think the publishing industry gives writers a fair chance?

Richler: Oh yes. If you're good then you'll be published. I do regret that the novel comes out first in hardback. I'd rather see paperback after the first couple thousand. But it's been tried and it's very complicated. Perhaps it will all come back to that. I have great respect for the publishing houses. They have very small profit margins, and they're not doing all that well.

Weekly: What do you think are the obligations of a writer to his society, compared to say China where all literature is supervised to see that it serves the people.

Richler: That's a narrow, stunted view, trashy and doctrinaire. It's certainly not Lenin's view of Gorky. I think that a writer has to be an honest witness to his time. In Russia, the State's PR writers live in the same splendour that Irving Wallace lives in here.

Weekly: Do you think successful writers should be paid a lot of money? I'm reminded of J.D. Salinger who has locked himself away to write the material that will only be published after his death.

Richler: Salinger happened to make a lot of money right off the bat, but that's obviously not why he writes. William Faulkner had to go to Hollywood and do hack jobs just so he could pay the rent.

Weekly: Why did you write a children's book?

Richler: It's very simple, I have five kids now and I had been promising them one for a long time.

Weekly: How does your writing fit in with your position on Canadian nationalism? Are Canadian writers neglected?

Richler: The Canadian nationalists are dangerous. I sympathize with economic nationalism since there are just too many branch plants. Culturally

though, they're full of shit. A lot of this noise is from a number of second-rate people who are trying to protect their own turf.

There's been more junk produced than ever before because it's all publicized self-pity. The cards aren't stacked against Canadians and there's no plot against the government. You can't legislate people to read books. There's an enormous audience for Canadian works, Margaret Atwood and Richard Wright have found an audience. Some of these people deserve to be overlooked. There's just too much navel-gazing around here. There's no point in being churlish about it since we should keep our own culture, but we have to avoid being parochial and closed-off.

Weekly: I read your New York Times piece about your experience in Hollywood. Did you feel like you had to make it in the States?

Richler: Oh no, I first went to England and made my reputation. The standards of Toronto do leave something to be desired so I guess going abroad is a larger test of your ability. But in a way, I feel it's the patriotic duty of a writer to stick around.

Weekly: You once wrote that the fact that Canada never defeated the Spanish Armada, never had an Alamo, and never even fought for its independence contributes to people's feeling that Canada is boring. Is Canada boring?

Richler: That Canada is boring is a received idea. We have a shared Western experience with many countries. And U.S. films are shown all over the world without them completely taking over. It's just that countries like France and Italy have a stronger culture within which to absorb the outside influences. I've seen my books sometimes classified in the "Canadiana" section. I find this a little condescending. I don't want to be read just because I'm Canadian.

—Charlie Clark



Bob Bellini

Richler states quietly, "I'd rather you didn't."

Taylor sews it up

"Songs have a nasty habit of not coming when you want 'em...and you get to thinking I need a song so bad."

—Livingston Taylor

When I went to hear Livingston Taylor at the Union last Thursday night, I thought I knew exactly what to expect: James Taylor's brother who sounded just like (but not as good as) James Taylor.

Although Livingston Taylor definitely has a "Taylor voice" and the music he sings is light-hearted folk, he is very

much an individual and an unusual performer.

He doesn't have the "stardom doldrums," — singing his songs in a kind of mono-expression reflecting an "I've-sung-this-a-hundred-times-before-and-this-is-just-one-more-time" style. Livingston Taylor is a welcome relief to this over-rehearsed technique. He picks up on every phrase and sings it for its mood.

In spite of the small audience Thursday night, in the Union Ballroom, Taylor

didn't relax his style. Singing some of his own songs, like "Carolina Day," and Stevie Wonder's "Ma Cherie Amour," Taylor did not sound as if he just walked off a record album. He showed his versatility as a performer by making even "Somewhere Over the Rainbow" and "Rubber Ducky" sound well.

Like his music, Taylor's personality is impressive. It's not unusual for a performer to seem at home with his audience, but Livingston has



a talent for making his audience feel at home with him. A soft-spoken man from North Carolina, Taylor has a "down home" attitude towards his audience. His ability to laugh and joke breaks down that invisible barrier that often exists between performer and audience. Taylor sings and talks to you, rather than at you. You leave feeling as though you know him.

In the Ballroom Taylor explained that this was his first time in Montreal. To his audience's reception, he said, "this is really very nice. Thank you." A standing ovation brought Taylor back on for a few more songs — something I haven't seen in quite a while. Taylor is definitely an unusual performer.

—Ginny Wright

Rashomon



Akira Kurosawa's *Rashomon* (Friday February 6th at 7 and 9:30 pm in L132) is, after *The Seven Samurai*, perhaps the most well-known Japanese film in the Western Hemisphere. When it arrived on the international scene in 1951 at the Venice Film Festival, it was almost immediately hailed as a masterpiece, but was also unfortunately responsible for creating a mistaken impression of what Japanese cinema is like. The fact is that, even in Japan, this story about the relativity of truth, with its inconclusive ending and

strange narrative style, is considered quite innovative, and different from the usual film fare.

Now, twenty-five years after this "discovery" of Japanese cinema, *Rashomon* is often still considered to be the classic, representative example of Japanese film. However, this is not exactly the best way to get to know and understand some aspects of Japan and the many different tendencies and styles of myth-making on the part of many Western film critics, resulting in much misunderstanding and false conceptions of what Japanese film is, or should be. For instance, Pauline Kael reacted strongly to the use of Hollywood-style music in *The Seven Samurai*, and of something strangely similar to Ravel's *Bolero* in *Rashomon*. As if by doing so the films were destroying her illusions of just exactly how a "pure" Japanese film should look and sound. Kurosawa himself used to be criticized for "not being Japanese enough!"

This is confused interpretation, a result of the myths about a Japan that we in the West have built up on the basis of only a limited number of "classic" Japanese films.

Rashomon, then, should be seen in this perspective. It, and the handful of other Japanese films being presented by the Film Society are all established "classics". *Rashomon*, the most widely known of the group, also suffers the most from its status as a masterpiece. Like

Citizen Kane, to use an extreme example, too much of an aura and myth has been built up around it.

For all this, it is still a beautiful film, making its point simply, clearly, and forcefully through a superb integration of style and content. If not the genius he is touted to be, Kurosawa is certainly a master of the cinema, displaying great rigor and control.

The story is set in the sixteenth century. Only four characters are involved: a bandit, a woodsman, a traveler and his wife. What happens in the woods between the bandit, the man, and his wife, as witnessed by the woodsman, no one knows, for each character gives an entirely different account of what occurred.

There is no single truth, only a multiplicity of diverse truths. Did the man and the bandit fight bravely, according to the strict codes of the time, or were they both cowardly, only fighting it out as a result of the woman's tauntings? Was the woman brutally raped against her will, or did she make love to the bandit in front of her bound husband only to spite him?

The various versions of the event make up a puzzle, and the viewer is left with no "eye of God" (the director's ability to pull back and give us the "true, empirical event") to solve this dilemma.

— Bert Marotte

If you so desire

*Desire itself is movement
Not in itself undesirable
Love is itself unmoving
Only the cause and end of
movement,
Timeless and undesiring
Except in the aspect of time*

—T.S. Elliot

Long ago he went up a mountain to meet his muse in a wheel chair. She didn't push him over the edge, but gave him a cigarette instead. And the smoke is goin' strong for Bob who's looking at us through white-face and out playing with all the old gang. Dylan's back again.

Soak yourself in *Desire*. Don't look back and don't wonder what's blowin' in Dylan's wind because the desire is enough.

After a summer in the village with Jacques Levy and Bob Neuwirth, Dylan's latest influences, both the *Rolling Thunder Review* and his new album were born this fall. With a master's ear tuned to the potential of the ballad form, both sides of the album begin with protest songs. "Joey" and "Hurricane" laud the individual living outside of society's corrupt laws, but manage to side-step the void of journalistic causes by creating myths around the outlawed heroes. "Joey", the 11-minute ballad deifying a mafioso by editing history a little in cinematic images, dominates the album.

The "Isis" poem moves in a heavy dirge-like rhythm, a subliminal awareness of life's transience, both inevitably and compulsively expressed. The lyrics are the strongest on the album interweaving Dylan's tough love-song style with classical quest themes. Mix-

ing aspects of timeless love and the Ulyssean compulsion to "keep on keepin' on", *Isis* is desire itself — man's restless desire for movement and the conflicting desire for stillness at the end of movement.

"Mozambique" is a calypso travelogue — an interesting 20th century version of a tropical pastoral. Mozambique is the golden world where everyone is free in an innocent 'peace and love' time. Dylan tapping collapsed nostalgia veins? Probably not, but why Mozambique?

"Sarah", the album's love song, is *Planet Waves* sans the cynicism and death-beat. The love in Sarah isn't like the *Planet Waves* songs which have an elegiac quality where love is more than blood or life itself, but is human love of moments on a beach with children. "Sarah" isn't sentimental, rather expresses the love that exists in powerful moments that cannot be continuous, only timeless.

There are many words written about Bob Dylan; but self-styled poet laureate Allan Ginsberg's indulgence on the liner is a classic. One of the biggest problems with criticism is that the value is in experiencing the art, not in hearing about it. Criticism can only impose form on unrealized reactions. There are many intellectual and emotional reactions to the sometimes straining, sometimes lilting poetry of Dylan watching his world go by. Dylan's poetry, as not many would dispute after 19 successful albums in 14 years, meets Ezra Pound's dictum for art: "it's news that stays news". *Desire* is great.

—Kim Echlin



CHEAP 'n' GOOD

MA'S CHOICE



The discreet charm of Luis Bunuel



Duddy Kravitz, Richler's baby



Elvira Madigan



MTI première of Pirosmeni at the Cinématique

★ McGill Film Society 392-8934:

Feb 4 *Alphaville* Godard's excursion into SciFi and technology (Tri-X pushed to ASA 1000) pans (oops tracks) out well. Don't judge Godard by his later horseshit. 20:00

Feb 6 *Rashomon* Kurosawa's film deservedly made it big in the west, drawing attention to the huge Japanese film production. Part of a MFS nod to Japan. 19:00 & 21:30

Feb 7 *Harry and Tonto* Art Carney leaves his sewer and hitchhikes across America with a cat, ending up in Hollywood to pick up an Oscar. 19:00 & 21:30

★ La Cinematheque Quebecoise

866-4688:

Feb 4 *Pather Panchali* was Satyagit Ray's first film. It rates in the alltime top ten. 19:30

Feb 5 *Pirosmeni* is a Soviet semi-documentary that has been sweeping festivals and critics. Worth checking on. 20:00

Feb 6 *Ninotchka* was Garbo's best film outside Europe. Lubitsch directing a Brackett-Wilder script can't even be ruined by Melvyn Douglas. 19:30

★ S.G.W.U. 879-4349:

Feb 5 A splashy opening for the American Film Festival that will run all month. Lots of films, most worth seeing, so I'll just rattle some off and hope you pick up a schedule yourself.

Feb 7 *City Girl* [Our Daily Bread] is a lost film by that master Murnau. 15:00

Indiscreet was probably the best Gloria Swanson vehicle. 21:00 Lots more, phone if you can't walk.

★ Cinema V 489-5559:

Feb 5 *Elektra Glide In Blue* or how a 5'4" motorcycle cop becomes 10' tall 19:15

The King of Marvin Gardens is another American version of existentialism, from Bob Raefelson and Jack Nicholson. 21:45

Feb 7 *Elvira Madigan* is such a beautifully done tragedy that it almost makes up for death itself. 13:00

A Man and a Woman is the epitome of schmaltz, no colour. 16:15 (also Feb 8)

Feb 9 *The Emigrants* was Jan Troell's passport to Hollywood, and well deserved at that. 18:45

The Three Musketeers is a Lester mayhem special. Some of it is very funny, some is just funny. The fact that the fight sequences are realistic makes no difference. 19:15 (also Feb 10)

Feb 10 *Seven Samurai* Kurosawa shows everyone how to make an action film. If you liked the John Sturges remake—*The Magnificent Seven*—you must see the real thing. 21:15

★ Flick 845-1269:

Feb 4 *Let the Good Times Roll* for music fans. 13:45 & 19:00 (also Feb 5, 6 & 7)

Cries and Whispers should have been *Screams and Moans*. It's a Bergman film with very little of the finesse that he usually shows. Catharsis nonetheless. 21:30 (also Feb 5 & 6)

Feb 8 *The Discreet Charm of the Bourgeoisie* Bunuel takes food and life to their logical and obvious conclusion. The charm all goes to Luis. 19:00 (also Feb 9)

Women in Love is a Lawrence adaptation that is saved by sumptuousness and fine acting. 21:30 (also Feb 10)

Feb 9 *The Apprenticeship of Duddy Kravitz* is a neat bit of nostalgia, made by a group of expatriot Canadians. It's good. 19:00 (also Feb 10)

★ Piccadilly 486-2811:

Feb 4 *Gone With the Wind* should have been gone years ago, or at least two hours before it did end. 19:00 (also Feb 5)

Feb 7 *M*A*S*H* has succeeded in setting limits to anarchial comedy. It's quite boring after the first time. 16:17 & 19:00

Feb 8 *The Other Side of the Mountain* & Mahler must have been conceived as a cinephile nightmare.

Feb 9 *Major Dundee* is a fine, tight Western from Peckinpah. Even Heston can't overcome Sam's good work. 19:00

★ Cinema Outremont 277-4145:

The absolutely incredible thing about the new schedule is that they are prouder of showing *Harold and Maude* for the millionth time than they are of giving a masterpiece like *L'Atalante* its first theatre showing in Montreal. After Griffith and Eisenstein, Vigo is the most important film stylist, but the Outremont spends a half page on how happy they are to show a well-dubbed (if true it's almost a miracle) version of Ashby's film, and one paragraph on Vig. H&M (melts on the screen, not in your head) will be shown — once in English, once in French — every Sunday afternoon from now through to at least the end of May not to mention Feb 4 & 5 at 19:00. Shudder.

Feb 10 *On Est Au Coton* Arcand's documentary of the textile industry was too hot to handle when it was made in 1970. It's finally getting a showing. If you have any interest in either documentaries or factories and their by-products, you should see it. 19:00

The Weekend

MUSIC

Goethe Institut:

George Terebrisi and Charles Reiner in recital, performing works by Schumann, Brahms and Beethoven for piano and violin, February 5 at 8:30 pm, Place Bonaventure 866-1081, free admission.

Golem Coffee House:

Jim Rooney, February 5, 7, and 8, 8:30 pm, 3460 Stanley St., for information call: 845-9171.

THEATRE

Phoenix Theatre:

Oscar Remembered. The ruinous relationship of Oscar Wilde and Lord Alfred Douglas from the latter's vantage point. The writer Maxim Mazendar in the role of Sir Douglas. February 7, 8 pm, 1339 Canora 733-2039, students \$3.

Théâtre du Rideau Vert:

Dreyfus, Jean Claude Grunberg's controversial drama depicting the events surrounding a Jewish army officer's imprisonment and eventual freedom. To February 28 at 8 pm, 4664 St. Denis 844-1793.

Mother Martin's:

Olympic Follies. A revue with music and comedy focusing on the province's meat scandal and inflation problems, to mid-February Thurs. at 8:30 pm Fri. and Sat. at 8 & 10 pm, 980 St. Antoine W 866-3461.

EXHIBITS

Musée d'art contemporain: Art Deco 1925-1935, objects from France, England, USA and Canada from the Rothman collection, until February 22, Mon. to Sat. 10 am to 6 pm, Cité du Havre 873-2878.

Powerhouse Gallery:

Diane Quakenbush, acrylic paintings on paper and canvas to February 4.

Ginger Legato, aspects of Lavender Hill, hand coloured photos of a women's homestead, Tues. through Sat. noon to 5 pm, Thurs. to 8 pm, 3738 St. Dominique 844-4101.

Yajima Gallery:

Charles Gagnon, showing his photographs, to February 8, Tues. to Sat. 11 am to 5:30 pm, 1625 Sherbrooke W. 935-2217.

Film Museum:

A collection emphasizing the technical evolution of the motion pictures. Collection of the Cinématique Québécoise, Mon. to Fri. 9:30-5:30, 350 McGill St. 866-4688.

Good enough to eat

CHOCOLATE CHIP COOKIES

A house isn't a home unless the cookie jar is filled with homemade chocolate chip cookies.

A glass of milk just doesn't taste right unless it is washed down with a homemade chocolate chip cookie.

A tyke has had a deprived childhood if 4 o'clock rolls around without a handful of homemade chocolate chip cookies to munch on.

- 1 cup soft butter
- 1 cup brown sugar
- 1 egg
- 1 tsp vanilla
- 1-3/4 cups flour
- 1/2 tsp baking soda
- 1/4 tsp salt
- 6 oz package chocolate chips

- 1) Blend butter, sugar, egg, vanilla.
- 2) Sift dry ingredients together and stir into batter.
- 3) Stir in chocolate chips.
- 4) Drop from a teaspoon onto an ungreased baking sheet about 2" apart. Bake at 375 for 8-10 minutes.
- 5) Cool slightly before removing from pan. Then eat!

—Julie Wexler



HAVE IT YOUR WAY!

Charles Darwin Ski Expedition

\$6.00

You get transportation to and from Mont Bromont, night ski pass, entertainment (live band & continuous music) after skiing.

\$4.00

You get all except ski pass

The above tickets must be bought before Feb 5 by 5:00 pm
at

W 2-4 Stewart or Union Box Office. Buses leave from McGill Student's Union, 3480 McTavish at 4:30 pm on Feb 6, and return approximately 1:00 am Feb 7.

Alge-eating contest: Today, 12:00 Lunch, Union Rm. 124

Backgammon...

continued from page four...

Points to become a recognized expert and be eligible to compete for Red Master Points.

The gambling aspect of backgammon that was so prevalent in the past has taken a back seat to the stress on technique that we find today. Its speed (the Arabs average a game every five minutes) makes it even more enjoyable as one can play as many as or as few games in any given time period as one wants. Backgammon began and became popular almost solely on its strength as a gambling device but has now become a game whose objectives demand both skill and finesse. When playing backgammon one soon learns to expect the unexpected or, in the words of the French expert Georges Mabardi, "Luck is the reward of the skillful."

—Alex Paterson

Earl Jones, President of the National Backgammon Association of Canada will be awarding Black Master Points at Montreal's next Open Tournament. Backgammon enthusiasts of all abilities are welcome. It will take place at McGill's Newman Centre, 3484 Peel St., Tues. Feb. 10 at 7:15 pm. There will be a registration fee of \$5.

Queen's University at Kingston

Master of Business Administration

Representatives from the Queen's School of Business will be on campus Feb. 4th to provide information about the MBA program.

STUDENT PLACEMENT OFFICE
762 SHERBROOKE ST. WEST

1:00-4:00 pm., February 4, 1976

GRADUATING STUDENTS in ALL FACULTIES are invited to drop in any time. If you are unable to attend, write to the Queen's School of Business for further information.

Counselling

Do you need someone to talk to about personal, educational, or vocational problems? If so, call and make an appointment at 392-8889.

A SERVICE
OF THE MCGILL COUNSELLOR
EDUCATION DEPARTMENT
3700 McTavish St.
Dr. William Talley, Director

today

continued from page 1

Prof. David Barkin

—editorial board: The Review of Radical Political Economics

—editor of THIRD WORLD ALTERNATIVE SERIES

—author of THE ECONOMIC CRISIS OF IMPERIALISM

—speaking on:

'RADICAL ECONOMICS'

will appear Wednesday, 4 Feb., 8PM

—at the Charles Martin Theatre

—McIntyre Medical Bldg.

—25 cents McGill students

\$1.00 non-McGill students

—sponsored by

The McGill Debating Union

Bible Study:

Dr. Paul Garnett, Loyola theology professor, will lead the first weekly Bible study, "Sermon on the Mount". McGill Christian Fellowship: 1 pm in

the Newman Centre, 3484 Peel St.

Sigma Chi Fraternity:

Join us for a good, hot, 25 cents lunch and some warm conversation. 1 pm, 3581 University St., 849-5965.

Radio McGill:

Interested in working on news, sports, or public affairs at Radio McGill? Important meeting of the news department at 7 pm in Union 327. Attendance highly recommended. For more information, call Len at 482-5074.

Department of History:

Professor Lucy Dawidowicz of Yeshiva University and author of *The War Against the Jews, 1933-1945*, will lecture on "Confronting the Holocaust" at 8 pm in Redpath Hall.

Blood Drive:

Come with a friend to the Blood Drive in the Common Room of the McConnell Eng. Bldg. Today from 10 am to 6 pm & Thursday from 9 am to 9 pm. Save a life: give blood.

Women's Intramural

Ice Hockey:

7:35 pm — Med, Nurs & Grads vs RVC, Co-Ed Res & Frats.

8:10 pm — Ed & PE vs Arts & Science.

9:00 — Winners of above games.

Debating Union Series In Contemporary Radical Thought:

Prof. David Barkin will speak on 'Radical Economics' at 8 pm, Charles Martin Theatre (5th floor McIntyre Medical Bldg.) Admission 25 cents McGill students with I.D., \$1.50 others. No advance tickets.

QUEBEC postgraduate and postdoctoral FELLOWSHIPS

Value: to \$9,000

Your department has application forms. Completed applications should be returned to your departmental secretary or chairman during the first weeks of February. The due date varies from department to department, but is always before Feb. 16.

SNOW SHOW ICE SCULPTURE CONTEST

We're trying to bring back the old tradition of covering the campus with ice sculptures. So if you have a couple of spare hours, a touch of talent and could do with an extra \$100, get your friends together and show us what you can do. For info phone: 392-4875.

History Department-Canadian Jewish Congress

PROFESSOR LUCY S. DAVIDOWICZ

of Yeshiva University,
and author of

The War Against the Jews, 1933-1945

will speak on

CONFRONTING THE HOLOCAUST

Wednesday, February 4

at 8:00 pm.
in Redpath Hall

VIVAFILM PRESENTS-A FRANCOIS REICHENBACH FILM

He smokes 3 cigars a day.
He drinks Dom Perignon.
He's been playing piano for 79 years.
He's the youngest pianist around.
He's just turned 90 years old!

**FOR
ALL**

HAPPY BIRTHDAY!

"A thrilling experience!"
Judith Crist, New York Magazine Seventeen Magazine

"An astounding picture!"
Archer Winsten, N.Y. Post

"Exhilarating!"
Pauline Kael, The New Yorker

Academy Award Winner

ARTHUR RUBINSTEIN LOVE OF LIFE



STARTS TODAY

HOURS: 1:00; 2:40; 4:20;
6:00; 7:40; 9:20

VAN HORNE

6150 COTE-DES-NEIGES 731-8249

MCGILL SNOW SHOW 1976

Today:

ENGINEERING BLOOD DRIVE

Come clean out your blood before the Snow Show.

Thursday:

SHAMPOO

with Warren Beatty and Julie Christie.

Give your head a treat. Admission 75 cents in L-132.

Friday:

GRAND CASINO NIGHT

Fifty cents buys all the funny money you'd ever want. In Union with dance and refreshments.

Remember to register your team for the Spaghetti Eating Contest and Snow Show Car Rallye.

Tuesday:

Come watch some hot hockey in the Winter Stadium where the McGill Redmen take on the Montreal Alouettes. Admission is \$1.25, and includes entry to an Alouette game.

For info contact any of the following locations: E.U.S. office, Students' Society Box Office, Bronfman, Redpath, McIntyre Buildings, or phone 392-4875.



McGill Film Society

Tonight

ALPHAVILLE

 8:00 50 cents

Friday

RASHOMON

 7 & 9:30 75 cents

Saturday

HARRY & TONTO

 7 & 9:30 75 cents
All showings L-132

info: 392-8934



CANADIAN JEWISH CONGRESS
HOLOCAUST COMMEMORATION COMMITTEE
presents

PROF. LUCY S. DAWIDOWICZ

TOPIC: "Confronting the Holocaust"

TIME: Wed. Feb. 4, 1976—8:00 pm.

PLACE: Redpath Hall, McGill University

Prof. Dawidowicz is an internationally recognized scholar on the Holocaust, and is author of "The War Against the Jews 1933-1945" and "A Holocaust Reader", and is Professor of Social History, Yeshiva University, N.Y.

Co-sponsors:
Canadian Friends of Yeshiva University, N.Y.
The Department of History, McGill University

ADMISSION FREE

4.29

The Wailers Natty Dread

St. Preux
Piano Sous La Mer

St. Preux
La Passion

Bob Dylan Desire

Janis Ian
Aftertones

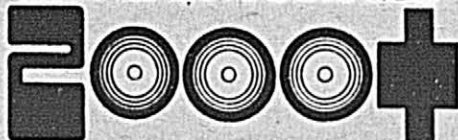
Bowie
Station to Station

4.99

New releases now in stock:

Nilsson Sandman
Jerry Garcia Reflections
Pure Prairie League If the Shoe Fits
Lou Reed Coney Island Baby
Phoebe Snow 2nd Childhood
Tomita Firebird
Bad Company Run with the Pack

LE MAGASIN DU DISQUE



THE RECORD STORE

1449 Mansfield St.

classifieds

These ads may be placed in the advertising office at the University Centre from 9 am. to 5 pm. Ads received by 10 o'clock appear the following day. Rates: 3 consecutive insertions — \$3.00 maximum 20 words. 15 cents per extra word.

HOUSING

SUBLET 2½ at corner of Prince Arthur & University—perfect for couple or single—available soon—phone 849-5823.

SABBATICAL EXCHANGE — 3-bedroom, 2-bathroom, fully furnished penthouse. Roof garden overlooking Hebrew University, JERUSALEM, ISRAEL, for rent or exchange for Montreal accommodation. Possible exchange cars. April-October, 1976 inclusive. Apply Gale 392-4652 (9-5) or 849-4931 (home).

Efficient light MOVING. Reasonable rates. 843-8138.

Lorne Avenue, Furnished 1½ in highrise, \$155 all included. Sublet immediately. Evenings 849-6879 or 845-1757.

New spacious highrise 3½ apartment available immediately. Hutchison St. near McGill. \$165-utilities included. February rent negotiable. Contact Nitin 284-1136, leave message.

Apartment to share with 2 students—\$85—on Metro—available immediately—spacious—call 849-2896.

Grad student wanted to share 4½-room furnished apt near Décarie. Call 481-8229 after 9 pm.

WANTED

Big brother for young Italian boy having problems in school who wishes to enrich his English. Call Joyce Hopkins, 937-8511, local 401, or contact Community McGill, Union 411.

PERSONAL

Problem? Feel you need to rap with a rabbi? Call Israel Hausman 341-3580.

MISCELLANEOUS

MSEA presents an amateur BARTENDING course. 15 hours, Feb. 4, 6, 11, 13. Cost: \$30.00. For info phone 844-0058 and leave message.

Caughters of Soso & Maxi Black & white 8-week-old kittens. Marie 849-4071 or 392-8288.

Prof. David Barkin, first speaker in the contemporary Radical Thought series; Wednesday, Feb. 4, Charles Martin Theatre, McIntyre Medical Bldg.

LOST

GOLDCHAIN BRACELET Wednesday evening Jan. 28 somewhere between Bronfman 057 and McConnell 4th floor. Reward. 843-4841 after 6.

SR-50 CALCULATOR on Mon., Jan. 26, 11:00 am., McConnell Eng. Bldg. (2nd floor near elevators or stairwells). Would the finder please call Gordie at 737-7091.

WATCH w/silver-brown face—great sentimental value—lost in men's locker room of Currie Gym. Reward. 935-5379.

FOUND

One pure black, one long hair black & white cat in front of Old Chemistry Bldg. Please call 861-3288, after 6 pm.

TYPING

EXPERT typing on Executive Electric. Call Theresa 9 to 5 at 392-8902; evenings and weekends at 288-5496. Multilingual.

ATTENTION

Graduating Students

Take advantage of our special One 8" x 10" black & white portrait for \$3.95 (reg. \$12.95)
Hoods & gowns supplied

Geraldine Carpenter
Photographers
2001 Bishop St.
288-8995



RESTAURANT VEGETARIEN

MENU du jour: \$1.95

ouvert 11am-12pm

(dimanche 6pm-12pm)

Cuisine sud-américaine

Métro: PLACE DES ARTS

2053 Bleury

844-6028



The
**ST. JAMES
PUB**

STEERBURGER RESTAURANT

Students Welcome

DISCO MUSIC EVERY NIGHT

Live Music Every Friday &
Saturday Night

2025 DRUMMOND ST. [Corner de Maisonneuve]

VOYAGES **go** TRAVEL

(514) 735-4328

(514) 735-1182

5450 COTE DES NEIGES RD. SUITE 420, MONTREAL, QUE. H3T 1Y6

BOAC - LONDON

Departing from Mirabel every Sunday 2,3, and 4 weeks

AIR CANADA - PARIS

LONDON

Here are just some of the many charters:-
Charters to LONDON in APRIL - \$269.00

May 13 - June 19	\$299.00	May 14 - June 12	\$289.00
May 13 - June 26	\$299.00	May 14 - June 19	\$289.00
May 14 - June 13	\$309.00	May 21 - June 26	\$289.00
May 20 - July 03	\$309.00	June 04 - June 26	\$319.00
May 27 - June 26	\$309.00	June 11 - July 17	\$319.00
June 03 - July 17	\$309.00	June 25 - Aug. 21	\$349.00
June 17 - July 31	\$339.00	July 02 - Aug. 28	\$349.00
July 01 - Aug. 14	\$339.00	July 25 - Aug. 21	\$349.00
July 15 - Aug. 14	\$339.00	July 30 - Sept. 4	\$349.00
July 22 - Sept. 4	\$339.00	Aug. 06 - Aug. 22	\$349.00

Plus many more in August and September

AMSTERDAM

July 06 - July 29	\$369.00
July 27 - Aug. 28	\$369.00

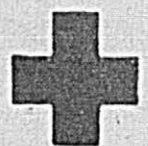
FRANKFURT

June 25 - July 25	\$389.00
July 02 - July 28	\$389.00

Plus more in July and August

* All flights are subject to an \$8.00 departure tax
All flights must be reserved 60 days before departure

ENGINEERING BLOOD DRIVE



WEDNESDAY

10 am to 6 pm

THURSDAY

9 am to 9 pm

COMMON ROOM

McConnell Engineering Building

Door Prizes Compliments of:

EUS, A & W, CANTEEN OF CANADA, CINEMA
PIGALLE, TEXACO, SIMPSON'S, PAPA DAN'S,
ALCAN, FLICK CINEMA, LE CAVEAU,
O'KEEFE, & McDONALD'S

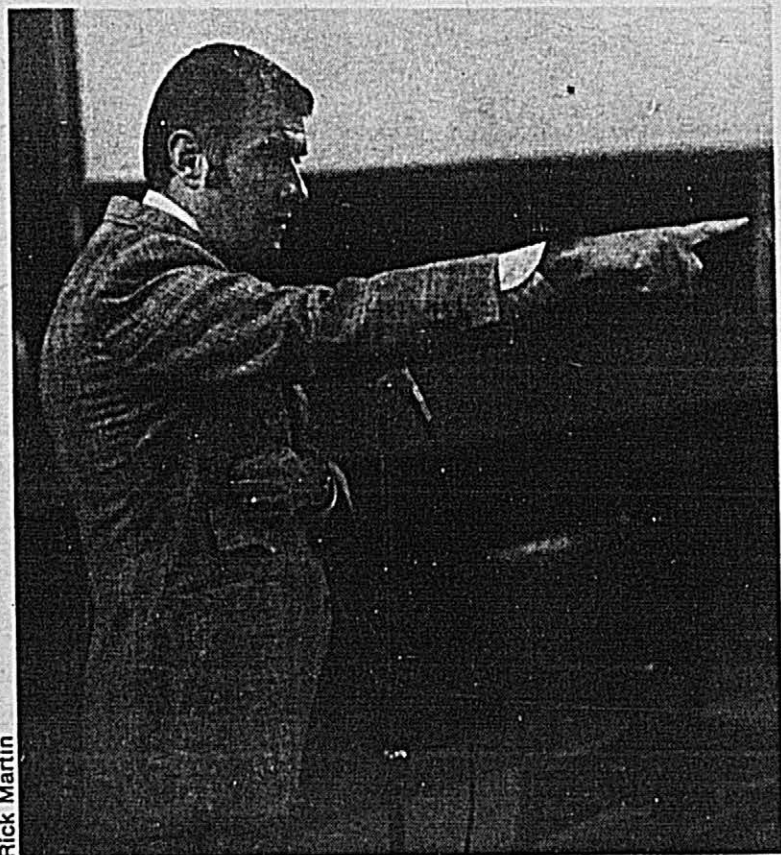
SPECIAL GUESTS: MEMBERS OF THE EXPOS,
ALOUETTES, CANADIENS & PLAYBOY CLUB.



REFRESHMENTS WILL
BE SERVED

FIRST 500 DONORS RECEIVE GIFT COURTESY
OF McDONALD'S

Redmen snap streak



Rick Martin

Sports announcer Dick Irvin spots Sam "The Rifle" Etcheverry in the crowd Tuesday night at the Currie Gym. The Rifle was there watching his two sons play for the losers in the Bishop's-Redmen basketball game.

by Keir Cutler

Well it took a month but the Redmen finally have their first victory of the new year, an 80-70 drumming of the last place Bishop's Galters.

McGill could do little more than exchange missed layups with the hapless Galters for most of the early going, and as a result the Redmen had to settle for a disappointing 35-35 tie at the half. But the Red and White jelled in the final twenty minutes, led once again by Larry Gibson, who potted 27 points on the evening.

Coach happy

Coach Staples was jubilant about his team's first win of 1976. "We've had a terrible time since Christmas and it's been hard on the guys. It's great to win again."

Cliff Bochner followed Gibson in scoring for the Redmen with 13 points while Paul Legare chipped in ten. For the losers, Chuck Doyle sunk 18 for the night, trailed by Marty Edwards who had 14.

The Redmen travel to Quebec this Friday to try and make it two in a row against the Laval Rouge et Or.

good news for hungry students

Delicious full-course Kosher Lunches
are being served daily 12-2 pm.

Best buy in town!

Attention residence students: your residence meal ticket can
be exchanged for a lunch at Chabad.

This Wednesday Special—99 cents, 12-2 pm.
Chabad House, 3429 Peel St.

*Send
a different kind of
Valentine
this year...*

HAVE IT YOUR WAY!

Charles Darwin Ski Expedition

\$6.00

You get transportation to and from Mont Bromont, night ski pass, entertainment (live band & continuous music) after skiing.

\$4.00

You get all except ski pass

The above tickets must be bought before Feb 5 by 5:00 pm

at
W 2-4 Stewart or Union Box Office. Buses leave from McGill Student's Union, 3480 McTavish at 4:30 pm on Feb 6, and return approximately 1:00 am Feb 7.

Don't forget the movie, Fantastic Voyage, tonight, Feb 3, 8:00 pm, Stewart S 1-4, only 50 cents.

Algae-eating contest: tomorrow, Feb. 4th, 12:00, Union Rm. 124



TYPING

EXPERT typing on Executive Electric. Call Theresa 9 to 5 at 392-8902; evenings and weekends at 288-5496. Multilingual.

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Did you check
your ads today?

KEN DRYDEN

and

Dave Robertson

representative from O.P.I.R.G.

will speak about

PUBLIC INTEREST RESEARCH GROUPS ("P.I.R.G.s")

Wednesday, Feb. 4, 1-2 p.m.
Leacock 219

Sponsored by McGill Public Research Interest Group (McPIRG)
and McGill Debating Union

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aisner

esthéticienne diplômée de
Paris, Grenoble, Genève

top of the line in
perfumes, make-up &
skin care products.

ST. VALENTINE
SPECIAL
10% off with this ad

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crescent

for appointment
call 843-3110

McGILL SNOW SHOW 1976

The Staff of the McGill Athletics Department and Intramurals Department wish McGill students the best of times during their Snow Show.

DOWNHILL SKIING

at St. Sauveur on Friday, Feb. 13, School Holiday. Plenty of good skiing and we promise you some good après-skiing naughtiness, including a dance with live music. Admission is \$7.75 for the whole day; bus, tow & evening. If you prefer cross-country (or both), we'll be seeing you on Sunday, Feb. 16, in Shawbridge. Expert & beginners trails. Admission of \$3.50 includes bus, maps, guides, instruction & refreshments.

Get your tickets for the
Montreal Alouettes vs. McGill Redmen

hockey game in the Winter Stadium on Tuesday evening, Feb. 10. Admission 99 cents. You can get tickets (advance only) at E.U.S. office, Union Box Office, & booths in McIntyre, Redpath, Bronfman & Molson Hall 208. For info, phone: 392-4875.

Eyes Examined

Contact Lenses

Dr. David Kwavnick, O.D.
Optometrist

Tel. 933-8700
933-8182

1535 Sherbrooke St. West
(Corner Guy)

TOWNIES'
new spring samples
have arrived!!!

all 1/2 price...
one of a kind going fast...
super sale from \$1 - \$130 still on

750 Sherbrooke St. W.
opposite McGill Campus

Send a different

Valentine

this year!

Place your CUPID CLASSIFIED
ad in the McGill Daily!

\$1.00 for 10 words or less;
15 cents each additional word.

(Special rates apply
for this occasion
only)

McGILL SNOW SHOW 1976

Register now for

SNOW SHOW CAR RALLY

at Students' Society Box Office. Four hours of hard
winter driving.

Prizes totalling \$150. Entry per car is \$3.00.

Enter your team of five in the Snow Show

SPAGHETTI EATING CONTEST

Prizes totalling \$100. Entry is 50 cents per eater.
Two rounds of two- and three-plate speed eating &
one of individual quantity gourmandism.

Register at Engineering Students Office, Union
Box Office, & booths at McIntyre, Redpath,
Bronfman, & Molson Hall #208.

For info, phone 392-4875.

Join the staff at Camp Walden

... and find out how exciting
it can be helping youngsters
7 to 16 years of age in many
activities! We're waiting for
you — just 120 miles north-
west of Ottawa.

For more information, call
Harriet Wagner
488-1952

Camp Walden
Canada

CAMP MAROMAC
requires
Experienced and Mature Staff
Male and Female
Minimum age - 18
For the following positions:
Head Counsellor,
Counsellors
Waterfront Director
INSTRUCTORS for:
Swimming
Sailing
Waterskiing
Canoeing
Tennis
Physical Education
Archery & Rifflery
Land Sports
Drama
Folk Singing and Folk Dancing
Assistant Food Services Manager
Kitchen Aids
**SALARY: DEPENDENT ON
EXPERIENCE**
TO APPLY: Call between 9a.m.
and 5p.m.
514-487-5177

Queen's University
at Kingston

Master of Business Administration

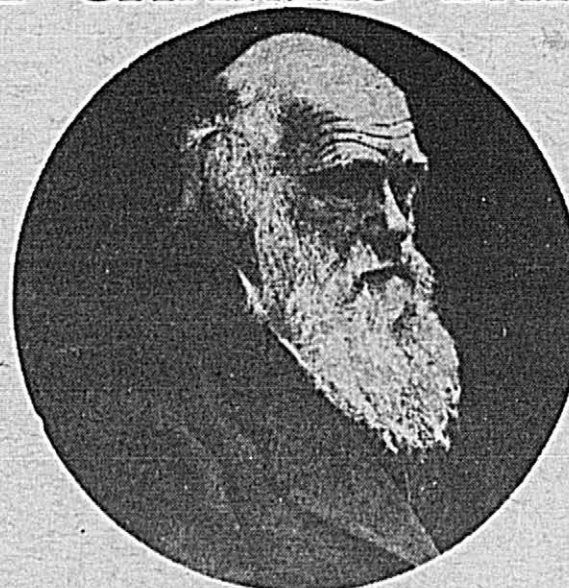
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about the MBA program.

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762 SHERBROOKE ST. WEST

1:00-4:00 pm., February 4, 1976

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invited to drop in any time. If you are unable to attend,
write to the Queen's School of Business for further
information.

THE MCGILL BIOLOGY STUDENTS UNION PRESENTS: THE CHARLES DARWIN



FESTIVAL

SCHEDULE OF EVENTS

12:00 noon-1:00 pm	Wednesday, February 4 ALGAE EATING CONTEST	Student Union 3480 McTavish Room 124
4:30 pm	Friday, February 6 DARWIN SKI EXPEDITION AT BROMONT	Student Union 3480 McTavish

Eyes Examined

Contact Lenses

Dr. David Kwavnick, O.D.
Optometrist

Tel. 933-8700
933-8182

1535 Sherbrooke St. West
(Corner Guy)

TOWNE'S
new spring samples
have arrived!!!
all 1/2 price...
one of a kind going fast...
super sale from \$1 - \$130 still on

750 Sherbrooke St. W.
opposite McGill Campus

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Prizes totalling \$100. Entry is 50 cents per eater.
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Register at Engineering Students Office, Union
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Bronfman, & Molson Hall #208.

For info, phone 392-4875.

Join the staff at CampWalden

... and find out how exciting
it can be helping youngsters
7 to 16 years of age in many
activities! We're waiting for
you — just 120 miles north-
west of Ottawa.

For more information, call
Harriet Wagner
488-1952

CampWalden
Canada

CAMP MAROMAC

requires

Experienced and Mature Staff
Male and Female
Minimum age - 18

For the following positions:

Head Counsellor,
Counsellors
Waterfront Director

INSTRUCTORS for:

Swimming
Sailing
Waterskiing
Canoeing
Tennis

Physical Education

Archery & Rifflery

Land Sports

Drama

Folk Singing and Folk Dancing

Assistant Food Services Manager

Kitchen Aids

**SALARY: DEPENDENT ON
EXPERIENCE**

TO APPLY: Call between 9a.m.
and 5p.m.

514-487-5177

Queen's University
at Kingston

Master of Business Administration

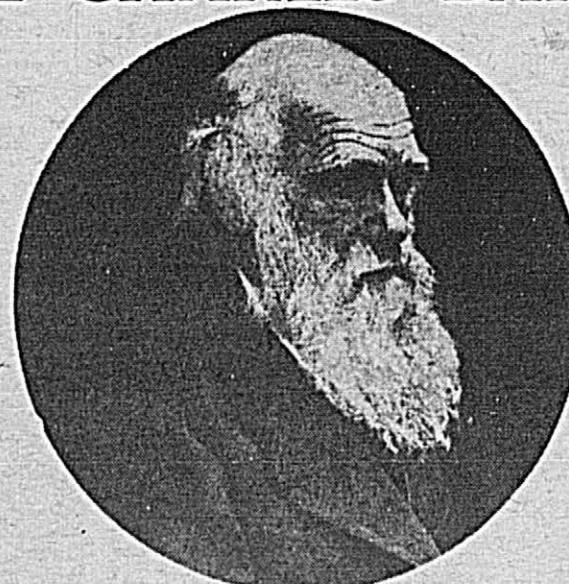
Representatives from the Queen's School of Business
will be on campus Feb. 4th to provide information
about the MBA program.

STUDENT PLACEMENT OFFICE
762 SHERBROOKE ST. WEST

1:00-4:00 pm., February 4, 1976

GRADUATING STUDENTS in ALL FACULTIES are
invited to drop in any time. If you are unable to attend,
write to the Queen's School of Business for further
information.

THE MCGILL BIOLOGY STUDENTS UNION PRESENTS: THE CHARLES DARWIN



FESTIVAL

SCHEDULE OF EVENTS

12:00 noon-1:00 pm

Wednesday, February 4
ALGAE EATING CONTEST

Student Union
3480 McTavish
Room 124

4:30 pm

Friday, February 6
DARWIN SKI EXPEDITION
AT BROMONT

Student Union
3480 McTavish